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# The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

## CONTENTS.

	PAGE
EDITORIALS .. .. .	163
PASSING NOTES .. .. .	164
HIGH WYCOMBE NONCONFORMIST CHOIR UNION .. .. .	165
MUSIC AT WESLEYAN CHURCH, STREATHAM .. .. .	166
CONCERNING CHRISTMAS CAROLS .. .. .	167
RECITAL PROGRAMMES .. .. .	169
NONCONFORMIST CHOIR UNION .. .. .	170
ECHOES FROM THE CHURCHES .. .. .	172
LONDON FREE METHODIST MUSICAL UNION .. .. .	176
NEW MUSIC .. .. .	176
TO CORRESPONDENTS .. .. .	176

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Address all applications for space to the  
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THE annual meeting of the Nonconformist Choir Union was held on the 20th ult. The past year's work gave cause for congratulation, not unmixed with some little anxiety. The strength of the choir (which owing to the rise of railway fares for singers attending the Crystal Palace Festival, had decreased the last few years), was this year increased by about 700 voices, made up entirely from choirs in London and places within very easy distance of the Palace. It is hoped that in 1904, a further addition of the choirs to the Union will be made, and that ere long the full strength of 4,000 voices will be attained. A little anxiety was felt on the matter of finance. There was a loss on the year's working, and the difficulty is how to prevent a similar loss in 1904 without cutting off some of the Union's most useful operations. The tone of the meeting was, however, decidedly hopeful, and the general feeling seemed to be that the good work should go on as hitherto. If every member of the committee will work seriously in trying to get fresh choirs to join the Union, the difficulty would soon be overcome. The Festival next year is to be held on June 4th. Choirs wishing to join, or needing any information, should apply forthwith to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, E.C.

\*\*\*\*\*

Referring to the paragraph in last month's Journal in reference to the resignations of Messrs. Lane and Wolstenholme, at the King's Weigh House Chapel, it is only fair to Dr. Hunter to say, that he denies the accuracy of almost all the statements there made. There may be something to be said on both sides. We should, however, not give publicity to any

statements such as those in the paragraph referred to, unless we were convinced of the truth of them. If we have been misinformed we regret that the paragraph appeared; if the statements made by Messrs. Lane and Wolstenholme are substantially correct, our readers must judge if they have good cause to feel aggrieved. The facts, so far as we are concerned are these. When Mr. Lane resigned his position as organist at the Weigh House, he gave us an account of his troubles and difficulties (only some of which we referred to last month), but the matter soon passed from our mind. When Mr. Wolstenholme recently resigned, we were much surprised to find his reasons for leaving the Weigh House were almost identical with those given by Mr. Lane. When two gentlemen—quite independently of each other, related almost precisely similar experiences, we felt there must be some foundation for their grievances, and in the interests of church music, we considered it to be a case upon which comment might very reasonably and usefully be made. The paragraph was therefore written, and to prevent any possible mistake in even a single word, it was sent for verification of the facts to Messrs. Lane and Wolstenholme before publication. It was returned by both gentlemen as correct, and as they saw it, so it was printed. When Dr. Hunter read it, he informed us that there was "hardly a word of truth" in it. Mr. Wolstenholme in a letter to *The Daily News* and also in another to us, and Mr. Lane similarly, still maintain that the facts as we gave them are true. We must leave our readers to solve the mystery, and find out where the mistake lies. It is argued that as Mr. Lane was a candidate three months ago for his old post (a fact we

did not know when the paragraph was published), the position could not be very uncomfortable. We understand, however, from Mr. Lane, that though a candidate, he was not prepared to return to the Weigh House, except under a totally different arrangement. As regards Mr. Wolstenholme, it seems that various side issues were involved (and may ultimately have been the cause of his resignation), but he says these really arose out of the difficulties as to the control of musical affairs. That is clearly the crux of the whole matter. However competent a musician a minister may be, the selection of music should, in our opinion at least, be entirely in the hands of the organist and choir-master, otherwise friction and irritation will almost certainly arise sooner or later.

\*\*\*\*

Mr. Alexander is fortunate in having an accompanist who understands exactly every shade of meaning which he wants to express in song. Mr. Robert Harkness, the young musician who has travelled with Dr. Torrey and Mr.

Alexander since they began their work in Australia, was always gifted with a natural taste for music. Mr. Alexander discovered immediately the unusual sympathy and ease with which Mr. Harkness could interpret his wishes as leader of the choir, and as soloist, and he persuaded him to go with him round the world. If you want to find out the secret of his success at the pianoforte, you must watch Mr. Harkness practising at home in preparation for the great public gatherings. He takes trouble; that is just what makes the difference between the careless, indifferent accompaniments which mar so often our singing at religious meetings. He is not afraid of letting himself go, for when he is secure in the knowledge that the choir has got hold of a tune he will add brilliant variations, which lend a particular charm to the effect. Then he watches Mr. Alexander, and can drop into a chorus or change the key of a hymn with extraordinary swiftiness. Mr. Harkness has, since he associated himself with Mr. Alexander, composed some very effective tunes.

### Passing Notes.

**I**N spring the young man's fancies turn to thoughts of love; in the autumn the professional musician's fancies turn to thoughts of pupils. To some the pupils come readily enough; to others they come not at all. To these others a Yankee brother has just been addressing himself. The average musician, he says, in effect, takes no interest in things unconnected with his profession. This, he rightly argues, is "not wise." The most successful teachers are those who have cultivated their minds by reading periodicals and books, and who can "talk interestingly about various other topics as well as about music." They are "invited to social gatherings by women who would ignore them if they were nothing but dry pedagogues"; and at these social gatherings they are "likely to meet women who are seeking teachers for their sons and daughters, and who will be apt to choose them if pleased with their conversation and manners."

This is trite enough. But the Yankee strikes an original note when he advises the music teacher to set himself up as a rival to the open-air treatment of consumption. It is admitted, indeed, that open air, and plenty of it, is the only sure cure for consumption. But then so many people cannot go away for open-air treatment. They must be cured, if cure is possible, at home. Here the music teacher, according to the Yankee notion, should step in. The music teacher should "read up thoroughly on the subject of deep breathing, and then preach to everybody he knows the magic of lung exercises in keeping up health in general, and developing personal beauty to the highest degree of perfection."

He can point to the fact that singers, while occasionally troubled by colds, never die of consumption. They have "the most beautiful chests" of all men and women in the world. Sandow himself, it appears, has not a more "superbly vaulted" chest than such singers as Jean and Edouard de Reszke, Lilli Lehmann, Emma Eames, Lillian Nordica, Marcella Sembrich, and, in fact, all the great vocalists. Then the Yankee cites his own experience. He has known young men suffering from chest and throat troubles who, after a few months of singing lessons, had throats "as healthy as the gills of a mountain trout." He has been introduced to miserable pessimists who, after a course of exercises in deep breathing, have become as optimistic as Browning himself. The music teacher in search of pupils can hardly miss the lesson. But tell it not to the man who teaches the bagpipe and the trombone. There is the making of "superbly vaulted" chests in both.

I see the editor has noticed the Berlin doctors' pronouncement upon the subject of teaching the piano to young people. The Berlin doctors declare that one result of children learning to play the piano is an increase of nervous troubles. These troubles, they point out, hasten death; and they cite as an argument the premature decease of pianists of renown—Mozart, Chopin, Mendelssohn, and Schumann. The argument on this score is not very clear. Mendelssohn and Schumann were not really professional pianists, as we understand the term now; and Chopin's early death was inevitable, though he had never laid a finger on the ivories. Mozart was exploited as an infant prodigy, and the excitement and nervous strain of his early years may, of course, have hastened his end. But many



notable pianists have lived to a green age. Hummel, Thalberg, and Kalkbrenner died at sixty; Moscheles and Sir Charles Hallé died at seventy-six. Even in these later neurotic days the mortality among the virtuosi is no greater than it is in other ranks of life. The Berlin doctors' decision is that nobody should be allowed to take lessons on the piano before the age of sixteen. This would mean the total extinction of the race of virtuosi, for in order to be what the Americans term a "number one pianist," it is absolutely necessary to begin very young. There is no chance of the Berlin advice being generally followed; but at least it may do something to put parents on their guard against the forceful manner in which music is often drilled into young children. A healthy child will stand a good deal of piano, but a child of a nervous temperament may easily suffer from the exactions of the keyboard.

Speaking of Chopin, who would think of that patron saint of the piano in connection with the organ? Karasowski says that he showed a preference for the king of instruments as offering the widest scope for his improvisations. The assertion seems doubtful in view of the fact that Chopin's genius was so essentially a genius of the piano. Yet one is not so sure. The middle part of a certain Nocturne in G minor, for example, looks very "organic." And, at any rate, Chopin clearly did play the organ. George Sand tells how, on the way home from Majorca in 1839, he took the instrument at the funeral of Adolphe Nourrit, the opera tenor. It was at the Church of Notre-Dame-du-Mont, in Marseilles. "What an organ!" writes the novelist. "A

false, screaming instrument which had no wind except for the purpose of being out of tune. He, however, made the most of it, taking the least shrill stops, and playing *Les Astres*, not in the enthusiastic manner that Nourrit used to sing it, but plaintively and softly, like the far-off echo from another world." How I should have liked to hear that dreamy genius on the organ! There is another story of his organ-playing, according to which he became oblivious to everything when he started to improvise in a Warsaw Church, and had to be stopped by the priests who were waiting to continue the service. But the poetic imagination has certainly been at work on this anecdote, if indeed the whole thing is not an invention.

A weekly contemporary has been giving some pitiful accounts of music teachers. The case is cited of a man, who only charged a guinea a term, having failed because his pupils left him to go where they could be taught for less. There must be hundreds of such cases. I know a few myself. I know of several good organists who, coming to take up duty in a town, are unable to find pupils at all—or at least not more than three or four. Meanwhile they have to subsist as best they can on their church salaries. How they do it I can't imagine. If things don't improve, those who devote themselves to music will have to get two strings to their bow; in other words, will have to be prepared with some other business or employment. It is ridiculous to think of the unemployed organist sitting twirling his thumbs all the week for lack of pupils. He might be making money as an insurance canvasser!

J. CUTHBERT HADDEN.

## High Wycombe Nonconformist Choir Union.



**C**HIS Union, which was very successfully inaugurated some months ago, and has every prospect of a useful future, gave the first concert of the present season in Union Baptist Chapel, on October 14th. Composed of the choirs of Trinity Congregational Church, Wesley Church, Union Baptist Chapel, White Hart Street and Slater Street Primitive Methodist Chapels, and Oxford Road Free Methodist Chapel, the Union has an excellent membership, and, judging by the capabilities of the combined body in the rendering of the programme submitted at the introductory concert, the respective choirs have been exceedingly well instructed. The amalgamated choir is under the conductorship of Mr. J. Youens, who has been prominently identified with the musical life of Wycombe for many years, and takes the keenest interest in this new institution, which also has in Mr. B. W. Baker an energetic secretary. The Oxford Road Free Methodist String Band assisted throughout the evening. The Rev. T. Peatfield, who presided, formally introduced the choir, who opened the concert by singing the hymn, "All hail the power of Jesu's name." Following this, the programme was continued as annexed:—Motet, "O Lord, when Thou appearest" (Mozart), the choir; song, "The City of Light" (Stephen Adams), Mr. A. Stacey; anthem, "O wor-

ship the King" (H. E. Nicol, Mus. Bac.), the choir; quartet, "Softly fall the shades of evening" (Hatton), Miss Hooper, Miss Goodearl, Mr. Jordan, and Mr. Borman; anthem, "Sing, O heavens" (Sullivan), the choir; song, "The Throne of Grace" (Theo Bonheur), Miss Hooper; chorus, "When His loud voice" (Handel), the choir; march, "Cosmopolitan" (Eric Norman), the Band; chorus, "Soldiers' chorus" (Faust), (Gounod), the choir; air and chorus, "Haste thee, nymph" (Handel), solo, Mr. Jordan; song, "The heavenly choir" (Bradford), Mr. Woolford; part song, "The harvest feast" (A. R. Gaul); song, "Oh, dry those tears" (encored), (Del Riego), Miss Goodearl; choral ode, "The unseen choir" (E. A. Dicks, F.R.C.O.), the choir; song, "Pilgrims of the night" (Liddle), Mr. Jordan; chorus, "Hallelujah" (Handel). The whole programme was given in a highly creditable manner, the choral portions being especially well executed by the choir. In an interval in the programme the Chairman appealed for a good collection, which was devoted to the funds of the Choir Union. At the close a hearty vote of thanks was given to the conductor and all who had taken part in the programme. The duties of organists and pianists were shared by Mr. J. Plumridge, jun. (Union Baptist Chapel), Mr. B. Woodbridge (Wesley Church), and Mr. W. E. Crook (Oxford Road Free Methodist Chapel).

## Music at the Wesleyan Church, Streatham.



THE church at Streatham is particularly fortunate. In its erection many were interested who were able to put their affection into tangible forms, particularly the late Horace Marshall, Esq. (father of H. Brooks Marshall, Esq., Sheriff of the City of London), who spent much time and interested himself very practically in financially supporting the building scheme.

The church is stone built and is one of the most attractive and comfortable in the metropolis, and is well attended both morning and evening.

The morning service is Liturgical. The opening was an Introit "Rend your heart and not your garments," a tasteful little composition, afterwards discovered to be from the pen of the organist. The *Venite* was sung, and—a further means of intelligent worship—the Psalms were chanted. The Psalm for the day was the ninety-first, and the choral rendering was supported by a far larger number than join in the unsatisfactory "mumble" (in all keys), which some ministers and others so much admire. The difference between the "chanted" and the "said" Psalms is so overwhelming in favour of the choral medium, that one wonders why the other method (or lack of method) is allowed to live. Happily at Streatham the question does not arise, their happier lot being to furnish a very excellent example of "how to do it." The *Te Deum* was Winchester in F, and a very bright and taking setting it proved to be. The congregation were fairly familiar with the melody, and "parts" were heard now and again, but not to any great extent. As the particular setting is not changed for a month, there is good opportunity of becoming proficient in the music. The choir were perfectly familiar with the work, and the accompaniment was thoroughly well played. The "attack" of the singers was extremely good, and the general rendering, especially noticeable in the softer passages, was of a very high standard of excellence. Mr. Coe's playing proved his capacity for this work and was a support to the

singers, without at any time detracting from or overshadowing the voices. The interludes were well played without suspicion of smugness, and there was a characteristic touch in the playing which was as helpful as a baton in keeping the choir well together—a feature not often met with and only obtained by a thorough mastery of the score, and a complete knowledge of the instrument.

The *Jubilate* was by Hamilton-Gell, and an effective rendering was accorded it. The hymn next sung was No. 635 (Wesley's Hymns), "Hear Thou my prayer, O Lord," and it formed a contrast to the previous bright singing. Sung to "Leominster," the gloomy

associations of the tune which is always sung to "A few more years shall roll" seemed to creep into the hymn, and thoughts of death and the grave were present, intermingling with the words. The collection was taken before the sermon, and during its progress the choir sang Nichol's setting of "O worship the King," and the choir rendered it exceedingly well. One was forced to admire the fine body of tone and the well-studied expression which were pleasing features. The fact of the words being familiar was also no doubt an attraction, although the enunciation was so good that no aid was needed. The blend of voices in the soprano solo verse ("Thy bountiful care")



MR. WILLIAM E. COE.

was very good.

The day was the Sunday set apart for the children, and the preacher, Rev. W. Foster, B.A., laid himself out to speak for their benefit on "Choose ye." The address was appreciated by children of larger growth, and was a very interesting and helpful discourse, closing with a telling incident illustrative of the subject.

The closing hymn (No. 780) was conveniently short, and was sung to Barnby's tune to "Jesus, my Lord, my God, my all."

At the close of the service our representative had the pleasure of a short talk with Mr. Coe, who kindly gave some particulars of the choir and its work. The talk was held, in part, in the very handsome and well appointed vestry especially devoted to the exclusive use of the choir, and where is also the choir library,



containing a good selection of anthems, choruses, etc. The membership of the choir is about forty, a few of whom are boys (paid), who have a separate rehearsal after the week-night service—the regular rehearsal being on Friday. Mr. F. E. Porcheron, a thorough and reliable worker, is choir secretary. The choir are supplied with the Bristol Service Book, and are looking forward to the new edition of the Wesleyan Hymn Book. The organ was originally in St. Margaret's, Westminster, and has been enlarged recently by the addition of tubular pneumatic action and also electric blowing apparatus.

Mr. Coe is a member of the Executive Com-

mittee of the Nonconformist Choir Union. The choir subscribe to the NONCONFORMIST MUSICAL JOURNAL, the supplements of which are added each month to the choir library—a plan of getting together a useful selection of anthems, etc., which is found to be economical as well as useful.

Mr. Coe has met with every encouragement on the part of ministers and church officials in his efforts to make the musical service what it is, and is assured of the hearty appreciation of the congregation. It may well be said that "the lines have fallen in pleasant places," and a hearty wish for a long season of continued usefulness is our final word.

## Concerning Christmas Carols.

BY J. R. GRIFFITHS, MUS.BAC.



It is now generally admitted that our manner of spending Christmas is very largely a perpetuation of customs prevailing not only during the Christian era itself, but in the ages long preceding it. In fact, even the time of year ultimately fixed upon for the celebration of the birth of Christ coincided—intentionally or otherwise—with the annual commemoration of the time-honoured pagan festivals—the Roman Saturnalia, the Winter Feast of the Druids, and the Scandinavian Feast of Yule. Thus it comes that many of the old heathen customs came to be grafted on to Christian observances, though, of course, under different guises. And, remembering this, it is easy to see whence we derive our present custom of decking our churches with evergreens and our houses with mistletoe. And easy also to understand such old customs as burning the Yule log, carrying the Wassail-bowl, etc. We have, it is true, long outlived the Scandinavian custom of carrying the "Vessel cup" from house to house during the days immediately preceding Christmas; but have we not the counterpart to this in the bands of carol singers who in many parts of Great Britain still go from house to house, and for our benefit (or theirs!) carol forth their songs of the "good old times"?

It has been stated that the custom of carol singing itself may be of pagan origin. Whether this be so or not it is now difficult to prove. In any case Christmas carols, as the term implies, must take their starting-point from the Nativity. What is a Christmas carol? Perhaps no happier present-day definition could be given than that suggested some years ago in a magazine article, namely, a *sacred ballad* on the subject of the Nativity. So far as the definition of the word *carol* is concerned, Murray says: "Romanic etymologists generally agree with Dietz in seeking the etymology in the Greek-Latin *chorus*, and its derivatives *chorea*, *choraules*, etc." The early meanings of the word as a substantive were successively (a) a ring dance; (b) a song,

originally that to which they danced; and (c) a song or hymn of religious joy. John Gower (c. 1325-1408) suggests the first two significations in his "Confessio Amantis":

- (a) "With harpe and lute and with citole  
The love daunce and the carole . . .  
A softe pas they daunce and trede."
- (b) "And eke he can carolles make,  
Roundel, balade and verelây."

These three early meanings of the word serve to show us very vividly the process of evolution which the word *carol* underwent: first, a dance—probably with vocal accompaniment; second, a song, accompanied by dancing; and lastly, a song without the dance.

Let us now glance at the literature of carols, and trace the progress of this interesting, old-time custom of carol singing. Surely the first Christmas carol was, as Bishop Jeremy Taylor observed, that sung on the plains of Bethlehem—"Glory to God in the highest, on earth peace, and goodwill towards men"! Apart from this in the New Testament, the earliest carol that has come down to us is that of Prudentius, "Corde natus ex parentis anti mundi exordium," which through Neale's translation is so familiar to us all—"Of the Father's love begotten." This dates from about the beginning of the fifth century. Of other early Latin hymns translated for our use we do not appear to have any bearing directly on the Nativity. Nor do we seem to hear anything about the custom of carol singing until the Mysteries, Miracle Plays, Moralities, etc., came into vogue. The earliest of these scenic representations of Biblical stories date from about the fourth century. Carols appear to have formed a part of these early mysteries, and this fact led some writers to assert that carols originated at this time. Baring Gould, for instance, considered that they had their origin in the representations of the Holy Manger which were introduced by St. Francis of Assisi in 1223. But in the presence of early MSS. carols this

view can hardly be entertained. It would take too long to discuss here the *pros* and *cons* of this statement, and we must pass on to surer ground.

In the fourteenth and fifteenth centuries sacred and secular carols were both in evidence. Leland refers to a Christmas-tide feast of Henry the VII. in 1487, and tells us that "they of the King's Chappell, after the first course, sang a carall." The arrival of the sixteenth century, and with it the art of printing, introduces to us the first printed collection of carols. The earliest known is that made by Wynken de Worde in 1521, and entitled "Christmasse Carolles." Of this unfortunately only one leaf has been preserved. Other collections followed in this and the succeeding century, and of these Hazlitt gives what doubtless may be regarded as a fairly numerous list in his valuable Handbook and Notes. An oft-quoted collection is that published in 1642, styled "Psalmes, or Songs of Sion: turned into the language, and set to the tunes of a strange land. By William S(latyer). Intended for Christmas Carols," etc. This is presumably a later edition of a work published in 1630. Unfortunately the earlier edition is not in the British Museum; but the 1642 is, and in this a former possessor of the book has written the names of some of the tunes to which the Psalms could be sung. They appear to have been anything but solemn tunes, as witness the names: thus Psalm 6 has written against it "Jane Shore," Psalm 19 to "Bara Forster's Dreame," Psalm 43 to "Crimson Velvet," etc. This combination of psalm and secular melody Shakespeare seems to allude to when in his "Winter's Tale" he says: "There is but one puritan among them, and he sings psalms to hornpipes!"

An interesting episode in the history of carols is the fact that at this period, when the Puritans were so powerful, a parliamentary order was actually issued in which carol singing was voted superstitious, while yet another order prohibited the observation "of the five-and-twentieth day of December, commonly called Xmas day"! With the Restoration, however, carol singing returned, as did other customs which had been likewise suppressed. That the custom was general in the early part of the eighteenth century is obvious enough from Bourne's remarks in his "Antiquities of the Common People" (1725), where he says "As soon as the Morning of the *Nativity* appears, it is customary among the common People to sing a *Christmas Carol*, which is a song upon the Birth of our Saviour, and generally sung with some others, from the *Nativity* to the *Twelfth Day*, the *Continuance of Christmas*. . . . This kind of Songs is of an Ancient standing. They were sung early in the church itself, in memory of the *Nativity*."

It scarcely seems credible that while other countries—France, for instance—published the music of many of their popular carols (as witness Pellegrin's "Poésies Chrétiennes," 1728), it was almost a century afterwards before any serious attempt was made to publish the traditional carols of England! The earliest to essay this praiseworthy effort seems to have been Davies Gilbert, who in 1822 published

"Some Ancient Christmas Carols." It is gratifying to find his work was so well received as to render it necessary to publish a second edition the following year, viz., 1823, which year is of importance in carol literature, seeing it produced also Hone's valuable book, "Ancient Mysteries." Hone was eccentric enough in many ways, as a glance at his career will show, but he certainly rendered good service in the task of making carols better known. He had a somewhat extensive acquaintance with them, as may be gathered from his remark in the preface to his book: "Concerning *Christmas Carols*, I have not put down a tenth of what I wished to find room for, nor so much as, I think, will weary one good-hearted reader who remembers with what solemn pleasure he heard them sung in his childhood." On p. 97 he seems to indicate that carol singing was on the wane: "Carols begin to be spoken of as not belonging to this country, and yet no one that I am aware of has attempted a *collection* of these fugitives." (He was not aware of Gilbert's book when he wrote this, though he became acquainted with the fact after the sheet had gone to the printer, and described it as "a laudable and successful effort to rescue from oblivion some carol melodies.") He then gives a list of eighty-nine carols, all of which were in his possession. Would that we had space to quote it *in extenso*! And that we could print the many extracts the writer made for insertion here! At the end of Section III. he says: "I can scarcely tell why collectors have almost overlooked Carols. . . . The wood cuts round the annual sheets, and the melody of '*God rest you, merry Gentlemen*,' delighted my childhood, and I still listen with pleasure to the shivering carolists' evening chaunt towards the clean kitchen window decked with holly, the flaring fire showing the whitened hearth, and reflecting gleams of light from the surfaces of the dresser utensils."

Three years later Hone published his *Every-Day Book*, and again refers to carols, concluding by saying: "So much only concerning carols for the present. But more shall be said hereon in the year 1826, if the editor of the *Every-Day Book* live, and retain his faculties to that time. He now, however, earnestly requests of every one of its readers in every part of England, to collect every carol that may be singing at Christmas time in the year 1825, and convey these carols to him at their earliest convenience." Here was enthusiasm indeed! But it does not appear to have met with similar enthusiasm on the part of his readers, for neither in his *Table Book* (1827-8) nor his *Year Book* (1839) do we hear of any response to his appeal.

But we must proceed and briefly quote the labours of other workers. In 1833 William Sandys published "Christmas Carols," giving the music of a few at the end of the book. About this time too T. Wright published some "Songs and Carols from a MS. in the Sloane Collection." In 1846 Rimbault published a collection of six old carols. Gauntlett followed with a collection in 1850. Helmore's "Carols for Christmas-tide . . . set to Ancient Melodies" appeared in 1853; Sedding's collec-



# THERE WERE SHEPHERDS.

## FULL CHRISTMAS ANTHEM.

St. Luke 11.  
verses 8 to 14.

Composed by A. TIFFANY.

London: "Musical Journal" Office 29, Paternoster Row. Price 2d

Huddersfield. A. Tiffany. Lindley.

*Andante Tranquillo.*

ORGAN.

Organ introduction in G major, 6/8 time, marked *Andante Tranquillo*. It consists of two staves. The right hand begins with a half note G, followed by a half note A, and then a half note B. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

*Andante Tranquillo.*

There were shep - herds a - biding in the field..

Two systems of musical staves. The first system shows a vocal line (treble clef) and an organ accompaniment (grand staff). The vocal line begins with a half note G, followed by a half note A, and then a half note B. The organ accompaniment provides a steady eighth-note accompaniment. Dynamics include *p*. The second system continues the vocal and organ parts.

keep - ing watch over their flocks by night... and lo the

Two systems of musical staves. The first system shows a vocal line (treble clef) and an organ accompaniment (grand staff). The vocal line begins with a half note G, followed by a half note A, and then a half note B. The organ accompaniment provides a steady eighth-note accompaniment. Dynamics include *cres.* and *dim.*. The second system continues the vocal and organ parts.

By the same Composer, Anthem for Festivals and general use "Sing unto God" Price 2d

an-gel of the Lord came up-on them, and the glo-ry

an-gel and the glory, the glo-ry of the

Lord shone round a-bout them. *pp* And they were sore a-

*cres.* - fraid... and they were sore a-fraid *p* The

an-gel of the Lord *pp* said un-to them Fear not... For be-

- hold I bring you glad tid - - ings I bring you glad tidings of joy . . . .

the

*mf*

I bring you glad tidings I bring you glad tidings of joy of joy which

which shall be to all to all peo - ple

shall be to all to all peo - ple all peo - ple For un - to you is

Christ the

born this day in the ci - ty of Da - vid a Sa - viour which is Christ which is Christ the

Lord.

Lord. This shall be a sign un - to you.

And this shall be a sign un - to you . . . .



Quartette (*unaccompanied ad lib.*)

Ye shall find the babe wrapp'd in swadding clothes ly - - ing

*p* *cres.* *p*

*Andantino.* ly - ing in a

in a man - - - ger ly - ing in a

man - - - ger, manger *pp*

man - ger, in a man - - - ger

man - - - - ger *Full. Con spirito.*

man - ger in a man - ger. *mf* And sudden - ly, sud - den -

*Con spirito.* *mf*

- ly there was with the an - - gel a mul - - ti - - tude



*cres.*  
Good will toward men

on earth peace

And on earth peace

*cres.*

Good will toward men

Glo - - - - - ry to God

*f* Glo - ry to God Glo - ry to God Glo - ry to God in the High - est

Glo - - - - - ry to God Glo - ry to God in the high - - est

*ff* Glo - ry to God Glo - ry to God *p* And

Glo - ry to God

on earth peace good will to - ward men on earth peace good

on earth peace good will to men on earth peace good will to men

*cres.*



will to - ward men *p* on earth peace good will to men  
on earth peace good will to men on earth peace good will to men

*cres.* Peace on earth good will to - ward men *f* Glo - ry to God in the  
*cres.*

High - - est *ff* Glo - ry to God in the High - - est and on earth peace  
good

*rall.* good will to - ward men A - - men.  
will toward men *cres.*  
*rall.*

# Popular Anthems FOR CHURCH USE.

- |  |  |
|--|--|
| <p>No.</p> <ol style="list-style-type: none"> <li>1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. 1½d.</li> <li>2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. 1½d.</li> <li>3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. 1½d.</li> <li>4. ROCK OF AGES. G. BOSTON GRUNDY. 1½d.</li> <li>5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. 1½d.</li> <li>6. FEAR NOT, O LAND (Prize Harvest Anthem). ARTHUR BERRIDGE. 1½d.</li> <li>7. HOLY, HOLY, HOLY. W. WRIGHT. 1½d.</li> <li>8. THERE WERE SHEPHERDS (Prize Christmas Anthem). W. WRIGHT. 1½d.</li> <li>9. HE IS RISEN (Prize Easter Anthem). J. P. ATTWATER. 1½d.</li> <li>10. O LORD, I WILL PRAISE THEE (Prize Anthem). O. A. MANSFIELD, Mus. Doc. 1½d.</li> <li>11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus. Bac. 1½d.</li> <li>12. ALL HAIL THE POWER OF JESU'S NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. 1½d.</li> <li>13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. 1½d.</li> <li>14. LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STRANE. 1½d.</li> <li>15. CHRIST IS RISEN (Prize Easter Anthem). JAMES LYON. 1½d.</li> <li>16. SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d.</li> <li>17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. 1½d.</li> <li>18. LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d.</li> <li>19. MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARTON. 2d.</li> </ol> | <p>No.</p> <ol style="list-style-type: none"> <li>20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d.</li> <li>21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. 1½d.</li> <li>22. ASSIST US MERCIFULLY, O LORD. G. KAYLIGH VICARS. 1½d.</li> <li>23. PRAISE THE LORD, O JERUSALEM. C. DARTON. 2d.</li> <li>24. BEHOLD, I BRING YOU GOOD TIDINGS. ARTHUR BERRIDGE. 2d.</li> <li>25. WHO IS THIS SO WEAK AND HELPLESS? E. MINSHALL. 2d.</li> <li>26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d.</li> <li>27. FORWARD BE OUR WATCHWORD (Choral March). W. H. MAXFIELD. 2d.</li> <li>28. THE ROSEATE HUES OF EARLY DAWN. BRUCE STRANE. 2d.</li> <li>29. THE GLORY OF THE LORD (Harvest or General). C. DARTON. 2d.</li> <li>30. BLESSED IS THE PEOPLE. W. HENRY MAXFIELD, Mus. Bac. 2d.</li> <li>31. LET THE RIGHTEOUS BE GLAD. C. DARTON. 2d.</li> <li>32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARTON. 2d.</li> <li>33. O HAPPY BAND OF PILGRIMS (Choral March). E. H. SMITH F.R.C.O. 2d.</li> <li>34. ONWARD, SOLDIERS TRUE (Choral March). ARTHUR BERRIDGE. 2d.</li> <li>35. SING ALOUD UNTO GOD. A. W. FLETCHER. 2d.</li> <li>36. BREAK FORTH INTO JOY (Prize Christmas Anthem). ARTHUR BERRIDGE. 2d.</li> <li>37. COME, CHRISTIAN YOUTHS AND MAIDENS. ARTHUR BERRIDGE. 2d.</li> <li>38. BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d.</li> </ol> |
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(To be continued.)

*Some Sol/a Editions of many of the above are already published and others are in course of preparation.*

London:

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW.

tions in 1860 and 1863; Sylvester's "Garland" in 1861; Husk's "Songs of the Nativity" in 1868; Stainer and Bramley's "Christmas Carols, new and old," in 1871; Chope's "Carols, ancient and modern," in 1874 and 1877; and Bullen's "Christmas Garland" in 1885. It must not, however, be thought this in any way exhausts the collections of carols; it is only a list of the more prominent publications on this interesting subject. Probably enough has been suggested to give a general idea of the progress of this custom of carol singing, and thus prepare the way for the concluding paper on this subject next month, when we hope to give specimens and a few historical notes of the music of the best-known traditional carols.

(To be continued.)

## Recital Programmes.

EDINBURGH.—By Mr. T. H. Collinson, London Road U.F. Church:—

Fourth Sonata	...	Mendelssohn
Intermezzo (Op. 116)	...	Brahms
Morning (from Peer Gynt Suite)	...	Grieg
Fourth Organ Concerto	...	Handel
St. Anne's Fugue	...	Bach
Marche Funèbre et Chant Seraphique	...	Guilmant
Andante in G	...	Batiste
Meditation on a Bach Prelude	...	Gounod
Andantino in D flat	...	Lemare
Grand Chœur à la Handel	...	Guilmant

DOUGLAS.—In Rose Mount Wesleyan Church, by Mr. J. A. Meale, F.R.C.O.:—

"Military" March	...	Lefebure-Wély
Gavotte Moderne	...	E. H. Lemare
Introduction, Variations, and Toccata on the "Sicilian Mariners' Hymn,"	...	J. A. Meale
"Die Antwort" ("The Answer")	...	Wolstenholme
Toccata and Fugue in D minor	...	J. S. Bach
"Rustic Serenade"	...	J. A. Meale
Grand Offertoire in D	...	Batiste
"Storm" Idylle	...	A. Wiegand
"Ungarischer Tanz"	...	Brahms
Grand March, "Del Rey di Espana"	...	A. Wiegand

LIVERPOOL.—In St. Columba Presbyterian Church, Smithdown Gate, by Mr. W. A. Roberts, A.R.C.O., on September 25th:—

Organ Concerto (D major)	...	Handel
Air and Variations (from the "Septuor")	...	Beethoven
Toccata and Fugue (C major)	...	Bach
Chanson D'Été	...	E. H. Lemare
Bible Picture ("Bethesda")	...	Carl Loewe
Marche Militaire	...	Gounod

In the same church, by Mr. Charles Collins, on October 1st:—

Toccata and Fugue (D minor)	...	Bach
Minuetto, from Symphony	...	Bennett
Concert Fantasia, No. 3	...	Dienel
Quasi Pastorale	...	Bryson
Salut D'Amour	...	Elgar
Festal March	...	H. Smart

LONDON.—In Bishopgate Chapel, by Mr. Frederic E. Sparrow:—

Berceuse in F	...	Hermann
Fugue on S. Anne's Hymn Tune	...	Bach
Lied in G	...	Wolstenholme
Rondo in F	...	Couperin
Pastoral Sonata (1st and 2nd movements)	...	Rheinberger
"Hailstone Chorus" (Israel in Egypt)	...	Handel
Elevation in A flat	...	Guilmant
Toccata and Fugue in D minor	...	Bach
Berceuse in D	...	Hermann
"Die Antwort" (The Answer)	...	Wolstenholme
Postlude in D	...	Smart
Andante in F	...	Smart
Processional March	...	Sullivan
Idylle du Soir	...	F. Lacey
Allegretto in B minor	...	Guilmant

ANNAN.—In New Congregational Church, by Mr. Ernest Lindop, Mus. Bac.:—

March in E	...	Faulkes
Andante	...	Lemaigre
(a) March Funèbre	...	Guilmant
(b) Chant Seraphique	...	
Postlude	...	Batiste
"Rock of Ages" (with variations)	...	Smith
Pastorale	...	Kullak
Fanfare	...	Faulkes
Sunset Melody	...	C. Vincent
Marche Triomphale	...	Lindop

UPPER TOOTING.—In S. Peter's Presbyterian Church, by Mr. J. Percy Baker, Mus. Bac., A.R.A.M.:—

Prelude and Fugue in C minor	...	Bach
(a) Andante in A	...	Roberts
(b) Larghetto and Allegro in F	...	
(a) Andante Sostenuto	...	Rheinberger
(b) Grave (Sonata in C minor, Op. 27)	...	
Evening Prayer	...	Smart
Andante in A flat	...	Lake
Postlude in D	...	Drifill

STAPLEFORD.—In the United Methodist Free Church, by Mr. F. Wyatt:—

Melody in G	...	F. Wyatt
Barcarolle	...	Wolstenholme
Second Sonata	...	Mendelssohn
Prelude and Fugue in A minor	...	Bach
Pastorale in E	...	Lemare
Scherzo	...	Rousseau
Andante	...	Batiste
Prelude in B flat	...	Wolstenholme
Toccata in G	...	Dubois
Slumber Song	...	Nevin
Fantasia and Fugue	...	Merkel

HASLEMERE.—In the Congregational Church, by the Rev. J. F. Sheppard, M.A., on the occasion of opening the new organ:—

Organ Sonata in A	...	Mendelssohn
Air, with Variations, Op. 75	...	Haydn
Recit. and Allegro (Second Organ Concerto)	...	Handel
Barcarolle	...	Sterndale-Bennett
Toccata	...	Dubois
Andante in G	...	Batiste
"War March of the Priests"	...	Mendelssohn



## Nonconformist Choir Union.



THE fifteenth annual meeting of this useful Society was held at the Tonic Sol-fa College, Finsbury Square, on Tuesday, October 20th. The President, Mr. E. Minshall, was in the chair, supported by the officers and members of the Executive Committee. The attendance was doubtless affected by the inclement weather—heavy rain having fallen during a greater part of the day—but it was in excess of former years, and was welcome as a sign of increased interest in the operations of the Union.

The Secretary, Mr. T. R. Croger, made his fifteenth annual appearance with the report, which showed the Union to be in a healthy, growing condition. The report was as follows:—

### FIFTEENTH ANNUAL REPORT.

The year 1902-3 has been one of anxiety to the Executive by reason of the several railway companies continuing to make their fares to London too high for the members of the various choirs to pay. The consequence was that a very large proportion of the provincial contingents that a few years ago came up to the festival held at the Crystal Palace had to abandon the work, so far as the festival is concerned. The great stimulus to work has doubtless had its effect upon the many choirs, and must have a lasting impression for good upon all the members. In spite of high fares several new choirs within short distances of London threw in their lot with us, with the result that, though we lost many familiar faces, yet our numbers were in excess of those of the year before by about seven hundred voices.

A strong effort had been made during the winter months to interest choirs in and around London in our work. A very successful meeting was held in January, at the Baptist Mission House, when there was a good attendance. Speeches were made by the officers of the Union, the Rev. E. Cornwall Jones, and others, and an excellent programme of music provided by Mr. W. C. Webb, A.R.C.O., and his friends. Several members of the Committee afterwards visited outlying places, and by these means a larger number of members were obtained in the London area than when we had so great a number of singers from distant parts. One thousand more books were ordered than in the previous year.

The Festival took place on June 13th, which unfortunately was a very wet day; but it should be put on record that we were favoured with thirteen fine ones in former years, the fourteenth and fifteenth alone being wet. This change in the weather had some effect upon the general attendance, yet we had an audience of just under ten thousand visitors (not counting the choir), although the rain poured heavily all the day through.

The Choral Competition took place in the morning; seven choirs entered, and Mr. Josiah Booth, who acted as judge, awarded the prizes to the Reigate Congregational Choir in Class B (small choirs), and the Lewisham Congregational Choir for Class A (large choirs). Mr. J. P. Attwater, F.R.C.O., gave an attractive organ recital during the afternoon prior to the mass concert.

In the evening a performance was given in the

concert room of Mr. J. Allanson Benson's harvest cantata, "Praise the Lord, and call upon His Name." This was followed by a miscellaneous programme.

The balance sheet will reveal the fact that expenditure has again overtaken revenue. This arises from your Executive having persevered in carrying out the work of the Union on the same lines as in those happier days when the railway companies gave singers better terms than the ordinary excursionist. The present conditions therefore are less favourable to economic working.

Doubtless the efforts of the Union will continue to prosper in Greater London and the suburbs, and a fuller income would then readjust our finance. If this is not done then some means must be found of adapting our expenditure to our income. There is still a balance in the bank to go on with, and a large reserve of enthusiasm at the back of the executive, to help them to still uphold what has been created, and to further extend the usefulness of the Union.

T. R. CROGER,

*Hon. Secretary.*

*October, 1903.*

Mr. Croger, as Treasurer of the Union, then presented the financial statement.

In moving the adoption of the report and balance sheet, Mr. Minshall congratulated the Union on the increase of membership to the extent of 700 new singers, and trusted that a like increase may mark next year also. The "missionary effort" had been successful in raising the numbers joining, and the result was a source of satisfaction. The action of the railway companies in cutting off all distant country choirs was, of course, against the welfare of the Union, but efforts were again being made to secure a reduction in the price of singers' tickets. Mr. Croger was the Chairman of the Choral Festivals Committee, and if geniality, tact, and a pleasant manner were likely to succeed in changing the policy, Mr. Croger was possessed of all three, and was therefore the man for the purpose.

Mr. Dean, in seconding the adoption of the reports, did not lose heart at the smallness of the cash balance. The object of the Union was to do good and not to hoard cash. Mr. W. C. Webb, A.R.C.O., supported the adoption in a short speech.

The scrutineers, Messrs. Ainger and Dean, then reported the result of the election of the Executive Committee. The following gentleman were elected members of the Committee for the ensuing year: Messrs. F. W. Ainger, A. S. Allbrook, C. E. Blackburn, W. Bryant, H. Clark, W. E. Coe, A. L. Cowley, C. A. Cramp, W. Dean, E. S. Goodes, C. W. Harris, A. J. Hawkins, C. Hunt, G. E. Jones, G. H. Lawrence, Fountain Meen, F. Merry, C. Rowley, C. E. Smith, Edgar Smith, H. Tate, Alexander Tucker, S. W. Tucker, F. S. Turney, W. C. Webb.

Mr. T. R. Croger recapitulated some of his recent experiences with the obdurate railway companies, and he found that while many were inclined to go



## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. D. Reid.*

### METROPOLITAN.

CAMDEN TOWN.—The annual Harvest Festival at Park Chapel was celebrated on October 18th, the preacher for the day being the Rev. G. T. Sadler, of Wrexham. The choir previous to this event had somewhat dwindled in numbers (the fact of being without a settled pastor accounting in some degree for this decline). A special effort, however, was made for this occasion, and the choral work was most successful in consequence. The enthusiasm of the choir was shared by the congregation, with the result that the usual Harvest hymns were sung with a brightness and decision which has not been heard at Park Chapel for some time. In the evening "For the beauty of the Lord" (No. 27, C.C.H.) was entered into with much spirit, and the men's voices were heard to advantage in the unison verses of "Praise, my soul, the King of Heaven" (No. 10, C.C.H.). The anthem in the morning, by the choir, was "The earth is the Lord's" (A. Hollins), and was rendered in very fine style. In the evening "Praise the Lord, O Jerusalem" (Maunder) was a special success. The soprano solo was taken by Miss A. Kindell with much feeling and expression. The difference between the *ff* and *pp* parts was exceptionally well marked, the *pp* parts being unaccompanied. In the morning the subject of Mr. Sadler's sermon was "The Law of Reciprocity," in which he showed that to him that gives, to him shall be given, the same law applying to the moral realm as to the natural world. The success of the choir has given the officers much encouragement, and a special effort is now being made to perform Arthur Berridge's "Love of God" before Christmas. Recalling the old maxim, "Nothing succeeds like success," even the organist, Mr. W. Barnes, shone with more than usual brilliancy in both voluntaries during the offertories, closing the day with a very fine composition, in which he proved himself master of his instrument.

CLAPHAM.—The Harvest Thanksgiving services in connection with Grafton Square Baptist Church were held on Sunday and Monday, September 20th and 21st. The interior of the building was tastefully decorated by willing workers, while a fine display of the products of the harvest occupied the lower platform under the pulpit. The preacher at the morning service was the Rev. J. B. Evans, of Balham, who delivered a thoughtful and edifying sermon from the words, "I am the Bread of Life." An address to the young was given in the afternoon by the Rev. E. Henderson, and a large congregation assembled in the evening to listen to a splendid sermon by the pastor of the church, Rev. T. Hanger. Although there was no special music at either of the services, the well-known hymns which had been chosen were sung with enthusiasm and heartiness by the congregations, led by a good choir. The services were continued on the following day, commencing with a fruit tea, to which about 150 persons sat down. This was followed by a meeting held in the church, when the chair was occupied by W. Vinson, Esq., addresses being delivered by Revs. Bevill Allen and Edward Last. Miss Ettie Spice, a rising local soprano, very effectively rendered "From mighty

Kings" and "I know that my Redeemer liveth." The church had set before themselves the task of removing the debt on the new organ, which amounted to £30, and at the close of the Monday evening service the pastor announced that the desired object had been attained. In connection with the above event a Thanksgiving service was held on Sunday, October 11th, when a special sermon was preached by the pastor, in the course of which he gave a brief outline of the history of the events which resulted in the purchase of the organ, and saying that it was something to be very thankful for, that the instrument had been paid for in so short a time. During the evening the choir rendered in fine style the anthems "I will lift up mine eyes" (Clarke Whitfeld), and "Open to me the gates" (G. F. Adlam), the solo in the latter being taken by Miss Pycock.

HIGHBURY.—On Sunday and Monday, the 11th and 12th ult., Harvest Thanksgiving services were held at the Highbury Hill Baptist Church. The church was tastefully decorated with foliage and flowers. On Sunday the special anthems were Maunder's "While the earth remaineth" (solo by Miss Winifred Jenkins), and the same composer's "Sing to the Lord of harvest," Dr. Ferris Tozer's "Sing unto the Lord with thanksgiving," and Dr. Vincent's "The eyes of all wait upon Thee" (solo by Miss M. E. Staple). Appropriate hymns were sung, and suitable sermons to the occasion preached by the pastor, Rev. W. Stevenson. On Monday a Festival service was held, at which a chorus of sixty voices, composed of Highbury Hill B.C., and High Cross C.C. Choirs, rendered Mendelssohn's Ninety-fifth Psalm, and Schubert's "Song of Miriam." The attack and finish were very satisfactory. The rendering of the dramatic effects in the Schubert choruses, hard though they are to sing in tune, owing to the chromatic character of the progression, is a testimony to the earnest and assiduous work of the singers. Miss Winifred Jenkins sang the solo part and attacked the difficult intervals with well-studied certainty. In the 95th Psalm Mr. R. A. Kingston sang the tenor solo music in good style, and deserves a high compliment for his careful study of the part. The choruses in this work were, with one exception, excellently sung, the fugal entries being steady and effectively made. Miss Jenkins and Miss Lily Hunt sang the duet "In His hands are all the corners of the earth" with taste and sweetness, the entwined parts being excellently sustained and brought to a delicate finish. The pastor presided, and took the opportunity to commend the union of choirs for festival purposes, remarking that such co-operation must result in the improvement of worship music. Mr. Arthur Berridge conducted. Mr. Harold E. Darke accompanied. Mr. E. S. Darke, of High Cross, played the voluntaries.

KENSAL RISE.—Very successful Harvest Festival services were held at Queen's Park Congregational Church on October 4th. The anthem for the morning was Barnby's "O Lord, how manifold." Extra music was given at the evening service, which opened with "Lord of all power and might" (Minshall), Darnton's "I will sing of the mercies of the Lord" was exceedingly well sung by the choir as the



anthem, and during the collection one of the choir gave an excellent rendering of Facer's new tune set for "He saw the wheatfields waiting." Dr. J. Lawson Forster preached appropriate sermons. The evening service closed with the "Hallelujah Chorus." Mr. Thomas E. Wade (of Borough Road Baptist Church) had charge of the musical arrangements. On the following evening Mr. E. W. Partridge, of South Norwood, gave an organ recital, assisted by Miss Frances Lake, Messrs. Ben Thomas, Llewellyn, and others.

**SOUTHWARK.**—Harvest Festival services were held at the Borough Road Baptist Church on September 29th, sermons being preached by Rev. Lewis C. Hammond, pastor. Special music by the choir was rendered, and in the evening the entire music portion was taken by the rendering of a cantata by Mr. A. Berridge, entitled "The Harvest Song of Praise," being interspersed by the usual devotional portions. Mr. A. Norman was the organist, and the soloists were Miss F. Morgan and Messrs. Taylor and T. E. Wade (the choir-master).

**STREATHAM.**—Harvest Thanksgiving services were held at the Wesleyan Church on Sunday, October 11th. Sermons appropriate to the occasion were preached in the morning by the Rev. Joseph Reynolds, and in the evening by the Rev. J. Courtenay James. The beautiful interior of the church was tastefully decorated with corn, fruit, and flowers. The morning service commenced with "All people that on earth do dwell," in place of the usual Introit. The Venite and Psalms were sung to chants by Barnby, Booth, and Humphreys. Tallis' Festival responses were used, the Te Deum was Winchester in F, and the Jubilate, Dale in D. For the anthem "Blessing, glory, wisdom, and thanks" (Tours) was given, and Stainer's "Sevenfold Amen" was sung at the conclusion of the service. In the evening the anthems were "Sing, O Heavens" (Sullivan) and "O Lord, how manifold are Thy works" (Barnby), the tenor solo in the former being well rendered by Mr. Patston. The Magnificat was sung to Maunders' tuneful setting in C. Before the Benediction was pronounced the large congregation were requested to join the choir in the "Hallelujah Chorus," and many responded to the invitation, a hearty outburst of song being the result. The Vesper verse, "Lord, keep us safe this night," brought the services to a fitting conclusion. Mr. William E. Coe, the organist and choir-master, presided at the fine three-manual instrument, which has recently been brought up to date by having the tubular-pneumatic action fitted throughout, and electricity used for blowing purposes. The choir are to be congratulated on the success of the day, their singing being all that could be desired.

**TOTTENHAM.**—Harvest Festival services of a decidedly successful character were held at the High Cross Congregational Church on Thursday and Sunday, September 24th and 27th. The preacher on Thursday was Rev. W. H. Edwards, B.A.; and on Sunday, both morning and evening, Rev. E. Cornwall Jones. The church was beautifully decorated with flowers and fruit, a new feature which greatly enhanced the effect being a series of arches crossing each of the aisles. Each evening the choir and a strong orchestra rendered Mendelssohn's "Come, let us sing," and Schubert's "Song of Miriam" in a very creditable manner, the Sunday evening rendering being particularly good. Miss Minnie L. Cowley's singing of the soprano solos in

both works was excellent, and much appreciated; Miss Ethel Howe joined her in the duet "In His hands" with good effect. The tenor solos in Mendelssohn's work were well sung by Mr. R. A. Kingston, of Highbury Hill. The choruses of both works were sung with correctness and ease, and reflect great credit on Mr. Ernest A. Cowley, the choir-master. The orchestra, with Miss E. C. Haynes as leader, and effectively backed up by Mr. Ernest S. Darke at the organ, deserve a special word of praise. The church would not hold all who sought admission on Sunday evening. The collections were good.

**WIMBLEDON.**—On Sunday, 27th September, the Harvest Festival services took place in Cottenham Park Wesleyan Church, the morning service being conducted by Mr. A. Trim, of Wimbledon, and the evening service by Mr. Sutch, of Clapham. The church had been tastefully decorated for the occasion. The attendance at the evening service was one of the largest in the history of the church, a large number standing throughout the service. Special music was given by the choir, under the direction of Mr. R. H. Chandler, in addition to the usual harvest hymns. In the morning the well-known anthem, "O Lord, how manifold are Thy works" (Barnby), was rendered with great spirit by the choir. In the evening, the anthem, "Sing to the Lord of harvest" (W. Lane Frost), and the solo and chorus, "Is it not wheat harvest" (F. C. Maker), were given. The soprano solo in the latter was admirably rendered by Mrs. A. Cutler, in fact it was a musical treat not often heard in a small church. The choir gave a splendid account of themselves, their attack being especially good, leaving nothing wanting in time and expression, throughout the day, from a musical point of view. On the following evening (Monday) the harvest cantata, "Ruth" (Guest), was rendered, the soloists being Mrs. Cutler (soprano), Miss Thompson (mezzo-soprano), Mrs. Way (contralto), Mr. Bond (tenor), and Mr. Geo. Blackman (bass).

#### PROVINCIAL.

**BEXLEY HEATH.**—On Tuesday, the 6th October, notwithstanding the most unfavourable atmospheric conditions prevailing, a goodly company assembled in the Chapel Road Lecture Hall at the opening meeting of the session of the Temperance Guild, in connection with the Congregational Church. An address by the Rev. James Geddes enforced the urgency of continued effort in the rescue of men and women who had fallen under temptation, and of using every good influence whereby the young may avoid the snares and pitfalls which surround them on every hand. During the evening an excellent rendering of Benson's new cantata, "Praise the Name of the Lord," was given by a choir of thirty-five voices, under the direction of Mr. Francis Adams. The choir evidenced good training, the expression and precision throughout being very good. The solos were taken by Mrs. Sanders, who interpreted the music in such a manner as to merit the warm approbation of the audience. The second part of the musical programme consisted of the following solos: "The Garden Blest," Mrs. Ryland; "The Meeting of the Waters," Miss Owen; "Daddy," Miss Willis; "Glory to Thee, my God, this night," Mrs. Sanders; "The King of Love," Mr. Robinson; and "Queen of Angels," Mr. Gower; the accompanists being Miss F. Hide and Mr. A. B. Arnold, at the piano and harmonium respectively. The cantata by Charles Darnton, "Tidings of Joy," is to-

be put in practice, with a view to its performance at Christmas.

**DERBY.**—The Harvest Festival services held at London Road Congregational Church have for a considerable number of years past been attended with no small amount of success, and the services this year—held on September 20th—were no exception to the rule. The Harvest sermon was preached in the morning by the Rev. J. Pandey Williams, pastor, whilst the afternoon and evening services were taken exclusively by the choir. The service in the afternoon was well attended, and the evening was devoted to a repetition of the items. The Introit of Beethoven's, "The Heavens proclaim Him," opened the service, after which the good old congregational hymn, "All people that on earth do dwell," was heartily sung by the immense congregation. "Praise the Lord, O Jerusalem" (Mauder), was first rendered by the choir, the marks of expression and the attack forming a commendable part of an altogether good rendering. "He shall feed His flock," and "Come unto Him," from the "Messiah," were rendered by Miss Spencer and Mrs. Berry respectively. The anthem "I will give thanks" (Barnby) was next given by the choir, and the quartette, though commenced a shade under pitch, was afterwards nicely taken by Mrs. Berry, Mrs. Woods, Mr. Bradley, and Mr. Quiningborough. The recit "And God said," and air "With verdure clad," from the "Creation," were rendered with conspicuous ability by Miss Bernice Woods, A.R.C.M., A.L.C.M. "The Heavens are telling" furnished plenty of scope for the vocal powers of the choir. Selections from Rossini's "Stabat Mater" formed the concluding items of the programme. The charming music of the chorus, "Stabat Mater Dolorosa," was rendered in a very finished manner, and the quartette was taken by Miss Woods, Mrs. Woods, Mr. Bradley, and Mr. Sturgess. "Pro Peccatis" found in Mr. Edgar Frearson a capable exponent. The air and chorus "Inflamatus et Accensus" formed the concluding item. The solo part was ably sustained by Miss Bernice Woods, whose rendering of the difficult music was very fine, and merited high commendation. It would ill befit to close this report without paying a tribute to Mr. J. T. Frearson, the organist and choirmaster. The efficient state of the choir redounds greatly to his credit, and his playing was all that could be desired.

**HAWKHURST.**—The annual Harvest Festival services were held in the Wesleyan Church on Sunday, October 4th, when special sermons were preached by Mr. Jesse Russell, of Ninfield, the church being very tastefully decorated with the fruits of the season, etc. Suitable hymns were sung, and the choir gave (under the direction of Mr. Trowell) the anthem "Oh, praise the Lord." In the afternoon a special musical service was given, solos being given by Mrs. Gurr, Misses A. Chatfield and Smith, and Messrs. Reynolds and Chatfield. On Monday evening, October 5th, the festival was continued, when a Service of Song was given by the choir and friends, entitled "Amongst the Corn." The chief soloists being Mrs. Gurr and Mrs. Phillipson. The connective readings, given by Mrs. Phillipson, were very appropriate, and the musical part was well sustained, Mr. E. Williams lending valuable assistance as flautist. The organist, Miss A. Chatfield, accompanied the soloist with her usual taste and skill. The whole service was conducted by Mr. W. E. Trowell.

**KING'S LYNN.**—On Sunday, October 4th, and the following Monday, Harvest Thanksgiving Services were held at Tower Street Wesleyan Church, when sermons were preached by the Rev. Joseph Broadhead, of Norwich. There were good congregations. In the morning, the choir sang Button's anthem, "Hearken unto this." The tenor and soprano solos were taken by Mr. Hubert Springall and Mrs. Kendrick, respectively. On the whole, the anthem went well. The bold opening unison passage, "Hearken unto this," by tenors and basses, was finely rendered. In the evening, the somewhat lengthy anthem, "Lo! Summer comes again" (Stainer), was sung and was repeated on Monday. In this, the "leads" were correctly taken, the time changes well brought out, and the marks of expression observed. Mr. Kendrick, the choirmaster, is to be congratulated on the performance of this noble piece of music. At the close of the morning service, Gounod's Fourfold Amen (No. 1), was given; in the evening, Stainer's "Sevenfold." To a listener at the far end of the Church, the fine harmonies and shades of expression of this Amen came in all their fullness. During the day, some of the tunes sung were, "St. George," "Grafenberg," "Luther's Chant," and "Censorinus." "Censorinus" (Dr. Mann), to the hymn, "Earth with all her thousand voices," and "Grafenberg," to "We plough the fields," gave fine opportunities for congregational singing.

**LEICESTER.**—The Primitive Methodists of Belgrave ought to prize such an enthusiastic and capable musician as Mr. G. E. Hilton, for he is ever on the alert to make more attractive the musical part of their ordinary services, and to arrange, at intervals, for the rendering of sacred cantatas, with orchestral accompaniments. Several works of this class have been given under his direction, and on Sunday afternoon, October 4th, Darnton's "Abraham" was performed for the first time in Leicester. The cantata, which is divided into seven sections, "The Wanderer," "The Choice," "The Covenant," "The Doom of Sodom," "The Promised Son," "The Trial," and a Conclusion, contains thirty-three numbers. The music is throughout melodious, the harmony shows the hand of a scholar, and the vocal parts are interesting and effective. Not only are the members of Claremont Street Primitive Methodist Church fortunate in having so competent a gentleman as Mr. G. E. Hilton in charge of the choir, but are highly favoured in having as members of it so admirable a trio as Miss Alberta Ainge (Mrs. S. Rogers is a member of Belgrave Gate P.M. choir), Mr. W. E. Lloyd, and Mr. T. Patrick, who rendered the solos in the cantata. The soprano, Miss Ainge, had only one solo, "Now the Lord had said unto Abram," to sing, but in this and a number of recitatives she displayed a surpassing degree of vocal intelligence. Mrs. Rogers (contralto) gave the solo, "He that dwelleth in the secret place," in a sympathetic, impressive manner. Mr. Lloyd scored a veritable triumph in his singing. He has an excellent voice, produces a pure tone, and sang his solos very meritoriously. Mr. Patrick is generally recognised as an able, painstaking basso, who wisely aims at producing quality and purity rather than power of voice, and in this work he sang with commendable skill and taste. The choristers (Claremont Street and Belgrave Gate united choirs) reflected considerable credit on themselves and honour on their conductor (Mr. Hilton) by their effective execution of the choruses. The whole performance was a great success.

LIVERPOOL.—The Harvest Festival in connection with the County Road Wesleyan Church, Liverpool, was held on Sunday, the 27th of September. The church is one of the largest in the North end of Liverpool, and has for years past held a good reputation for an efficient musical service. There were excellent congregations present, morning and evening, the church being crowded at the latter service. In the morning, the anthem "Sing to the Lord of Harvest" (Mauder), was rendered by the choir, augmented for the occasion to thirty-five voices, Mr. J. M. Rigby, a young baritone of much promise, taking the solo. At the evening service, Simper's setting to the Magnificat, and the anthems "While the Earth Remaineth" (Mauder), and "Angel Voices" (King Hall), were sung in a delightful fashion by the choir, who gave splendid attention to expression and phrasing. In the last-named anthem, the solos were taken by Madame Lilian Walsh, the soprano leader of the choir, a most capable soloist. Mr. Richard Aughton, the recently appointed organist and choirmaster of the church, presided at the organ, and amongst his Voluntaries we noticed Pastorale in E (Lemare), "The Answer" (Wolstenholme), "Serenata" (Braga), and "Festive March" in D (Smart). The organ is a two-manual one built by Whiteley, of Chester, in 1803. The Festival was continued on the following Thursday evening, when a choir of fifty voices gave a most effective rendering of Gaul's Cantata, "Ruth," under the baton of Mr. R. Aughton. Mr. J. Parry-Lamble, of Bootle, presided at the organ, and Mr. Mark R. Preston at the piano in a most acceptable manner. The choir was well-balanced throughout, and the light and shade in the earlier choruses were well-marked. The Wedding Chorus and the grand Finale, "Rejoice, for blessings round us fall," were sung with a precision and enthusiasm that left little to be desired, and received hearty applause from an appreciative audience. The solo parts were rendered in a most able and tasteful manner by Madame Lilian Walsh (Ruth), Miss Bessie Kershaw (Orpah), Miss Annie Herriott (Naomi), and Mr. J. Marsden Rigby (Boaz), and altogether the performance was one of distinct merit, reflecting great credit upon the conductor, whose efforts in connection with the Festival met with well-deserved success.

PLASHET.—Large congregations gathered on Sunday morning and evening, September 20th, at Plashet Park Congregational Church on the occasion of the Harvest Festival. The preacher at both services was the Rev. Philip Barnes, the first minister at the church. The church was profusely and tastefully decorated by the members of the Christian Endeavour, assisted by the members of the choir. Special music was rendered at both services by the choir and orchestra under Mr. C. B. Grant. In the morning the anthem was "O worship the Lord," and in the evening there were two, "While the earth remaineth" and "Praise the Lord, O Jerusalem." Miss E. Potton took the solo in the second anthem. The festival was continued on Monday evening, when the choir rendered Berridge's cantata, "The Love of God." The tenor solos were taken by the conductor, Mr. Grant, other solos by Miss Oakey, Miss E. Potton, Miss Wager, Miss Ida Spenceley, Miss Phillips, and Miss Crick. There was also a quartette by the Misses Oakhill and Wager and Messrs. Scotton and Davey, and another by the Misses Spenceley and Phillips and Messrs. Harrop and Phillips. Miss N. Phillips and Miss L. Boyce sang the duet. Mr. Bernard Brown presided

at the organ, and Miss Belson at the piano. There was an unusually large audience, and the cantata was rendered splendidly. It was a better-class piece than has usually been given there, and great praise is due to Mr. Grant for the manner in which he has trained the choir.

SEVENOAKS.—On Tuesday and Wednesday, the 13th and 14th ult., the Sevenoaks Circuit of the Wesleyan Church held their third annual Choir and Solo Competition. Mr. Sidney Edwards, conductor of the Sevenoaks N.C.U. and organist of the Wesleyan Church, is the secretary. Mr. Arthur Berridge was the adjudicator on this occasion. Class A is open to church choirs in the circuit, other than Sevenoaks Town. There were four entries, viz.: Chelsfield, Cudham, Ightham, Plaxtol. The first prize was won by Plaxtol; second, Cudham; third, Ightham. The competing choirs had to sing Chadwick's "Praise ye the mighty God," and to learn nine hymns from the Wesleyan Hymnbook, of which they were required to sing three selected by the adjudicator. The other choral class is F, which is open to S.S. children limited to eight singers. There were four entries in this class, viz.: Chelsfield, Cudham, Ightham, and Plaxtol. The first prize was won by Ightham; second, Chelsfield; third, Cudham. Class B is a solo class, and is open to all voices from country choirs, sopranos and altos to sing "Sleep, gentle sleep," and tenors and basses O. Barri's "Ready and Steady." There was seven entries, the first prize being awarded to Mr. E. Waghorn, of Ightham; second, awarded between Miss Saunders and Mr. W. Ashby, both of Plaxtol; third, Miss Yeates, of Chelsfield. Classes C and D (solo) were open to sopranos and altos, and class E to tenors and basses of Sevenoaks choir. Under the first letter came singers who have sung in public more than three times. The tests were: soprano, "Roses and Lilies" (Noel Johnson), and "Looking Beyond" (Blumenthal); alto, "Fame the fiddler" (Molloy). Each competitor had to sing a hymn tune at sight. There were four entries. 1st, Miss Florrie Kay; 2nd, Miss Ethel Dunn. Class D comprised singers of Sevenoaks Choir, who had not sung in public more than three times. The tests were R. Steggall's "Jesu, Lover of my soul" and Hullah's "Three fishers," each competitor to sing a hymn after it had been played over once. There were seven entries. 1st, Miss A. Peacock; 2nd, Miss Want. Class E tenors had to sing Tricker's "I give Thee all" and basses "Out of the deep" (Lohr) each to sing a hymn tune after it had been played over once to them. There were seven entries in this class. 1st, Mr. H. Skinner; 2nd, Mr. W. Spencer; 3rd, Mr. G. White. After the competition on Wednesday evening there followed a sacred concert in the church, at which, beside Mrs. Eldred, Miss Young and Mr. Watkins, special soloists, the prize choirs sung their test pieces. These contests excite considerable interest in Sevenoaks and district, and the ministers who spoke at the meeting testified to the improved singing noticeable in the Circuit since the institution of the competitions. This must have been very gratifying music to the ears of Mr. Edwards, who inaugurated the contests three or four years ago.

TUNBRIDGE WELLS.—The Harvest Festival services in connection with Emmanuel Church were held on Sunday and Monday, September 27th and 28th, and attracted very large congregations. At the Sunday services two eloquent sermons suited to the occasion were preached by the Rev. W. H. C.



Palmer, the pastor, and two anthems and other appropriate music were sung by the choir, Mr. Joseph Holland giving a very beautiful rendering of Mendelssohn's "If with all your hearts" at the evening service. The service on Monday consisted principally of music, the choir having been augmented for the occasion. The first and third parts of the service were made up of miscellaneous works, and included Mozart's "Gloria" (12th Mass), Haydn's "Achieved"—2nd chorus (Creation), Nicholl's "Pilgrims of the Night," R. Smart's "Praise the Lord, O my soul," and other anthems, all of which were rendered in a style which reflected great credit on those in charge of the service. The rendering of the chorus "Achieved" was perhaps one of the most effective items that have ever been sung at the church. Miss Mabel Calkin sang "With verdure clad" (Haydn), and "I will extol Thee" (Costa), in a style which left nothing to be desired, and Miss May Jones was effective in both her solos, Liddle's "Abide with me" deserving special mention. Mr. Holland gave an excellent rendering of the "Chorister" (Sullivan), and Mr. Percy Prior, the organist and choirmaster, played as an organ solo Lemare's lovely "Pastorale in E." The second part of the programme consisted of Spohr's "God, Thou art great," and the choir were equally successful in their rendering of this. The solos were well taken by Miss Mabel Calkin, Miss Lilian Johnson, Mr. Joseph Holland, and Mr. Geo. Shoebridge, the duet "Children pray," sung by Miss Johnson and Mr. Holland, being especially appreciated. On Sunday, October 4th, a sermon on "Macedonia" was preached to a large congregation, and the choir sang Rossini's "To Thee, great Lord" in an impressive manner. On Sunday, October 11th, and Wednesday, October 14th, the pastor's anniversary services were held, Stainer's duet "Love Divine" being sung by Miss Jones and Mr. Holland, and Mendelssohn's "How lovely are the messengers" by the choir, at the Sunday evening service. Previous to the meeting on Wednesday a short musical programme was given, including songs by Miss Alice Jones and Miss May Jones, organ solos by Messrs. Prior and Raiswell, and a violin solo by Miss Eileen Corry.

WHITLEY BAY.—The Harvest Thanksgiving services were held at the United Methodist Free Church on Sunday, October 4th. The church was tastefully decorated by members of the congregation, who had evidently taken great interest in their work. The pastor, Rev. Bruce W. Rose, occupied the pulpit morning and evening, and delivered appropriate sermons, he also gave a short and instructive address in the afternoon. Jackson's "Te Deum" and an anthem by E. V. Hall, "Praise, O praise our God and King," was given at the morning service. In the afternoon Dr. Garrett's "Harvest Cantata" was well rendered by an augmented choir. At the evening service Miss Beatrice Buckley gave Gounod's "Entreat me not to leave thee," and Cowen's "The Gift of Rest" with exquisite taste. The choir sang effectively the anthems "O sing unto the Lord" (Lloyd), and "Praise the Lord, and call upon His name" (Elvey). Mr. F. Foster (the organist and choirmaster) presided at the organ, and in addition to accompanying all the services played the following voluntaries: Allegretto Grizoso (Tours), Harvest Thanksgiving March (Calkin), Postlude in B flat (J. E. West), Melody in A flat (Guilmant), Grand Chœur in A (Salome).

## London Free Methodist Musical Union.

A VERY creditable rendering of J. Allanson Benson's Cantata "King Hezekiah," was given at Manor Chapel, South Bermondsey, S.E., by a contingent of the London Free Methodist Musical Union, on Monday, October 5th, 1903, under the conductorship of Mr. Fred C. Lelliott; Mr. Sydney Duerr presiding at the organ. The music was highly appreciated by a large audience, the principal solos being excellently rendered by Miss Nash (soprano), Mr. Davies (tenor), and Mr. C. H. Broomhead (bass.)

A further performance of the same work will be given under the same auspices at Paradise Road Church, Clapham, S.W. on Saturday, Nov. 7th.

## New Music.

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*Andante Cantabile.* From Beethoven's first Symphony in C, arranged for the organ.—This forms No. 69 of G. C. Martin's edition of organ arrangements, W. A. Cruickshank being responsible for this particular arrangement. This well-known and popular movement makes a very good organ solo, and it ought to find many admirers.

*Scenes from Fairy Land.* Pianoforte solo. By Arnold King. Books 1 and 2, 2s. each.—These pieces contain much variety and are very suitable for teaching purposes for young students.

*Funeral March from Grania and Diarmid.* By Edward Elgar. Arranged as pianoforte solo. 2s.—An excellent march of its kind.

*There is a Land of Pure Delight.* Song. By James Smith.—An effective setting of this popular hymn, suitable for a P.S.A. or other musical service.

*Young Cupid, and A Romance.* Two songs. By H. Waldo Warner—Well-written songs, and if well-rendered will be appreciated.

BREITKOPF AND HARTEL, GT. MARLBOROUGH STREET.

*The Damnation of Faust.* By Berlioz.—This English version has been prepared solely in order to furnish a text to which all voice parts can be sung exactly as Berlioz wrote them. An alteration of note values is frequently made to suit a translation, but here, with one exception, the notes are as they were originally written. We can commend this edition to choral societies.

## To Correspondents.

Owing to pressure, several "Echoes" are held over till next month.

OBOE.—(1) We do not know of such a firm. (2) 41, Powis Square, W., is the last address we have.

A. J. B.—The Royal Academy of Music and the Royal College of Music.

VIOLIN.—Augener and Co.

F. M.—It is difficult to advise you without knowing the person. It is a delicate matter to ask a lady to resign her position in the choir, and needs great tact to prevent unpleasantness.

DURHAM.—(1) Yes. (2) Yes. (3) No.

The following are thanked for their communications: J. G. (Bideford), F. J. T. (Scarborough), E. R. (Neath), W. J. (Glasgow), W. T. B. (Luton), J. A. (Peckham), M. R. (Crewe), G. S. (Belfast), E. R. T. (Lewisham).



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Edited by E. MINSHALL.

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Volumes I., II., III., IV., V., and VI., Price 13/6 each.

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PUBLICATION DEPARTMENT, MEMORIAL HALL,

HENRY THACKER, MANAGER.

Palmer, the pastor, and two anthems and other appropriate music were sung by the choir, Mr. Joseph Holland giving a very beautiful rendering of Mendelssohn's "If with all your hearts" at the evening service. The service on Monday consisted principally of music, the choir having been augmented for the occasion. The first and third parts of the service were made up of miscellaneous works, and included Mozart's "Gloria" (12th Mass), Haydn's "Achieved"—2nd chorus (Creation), Nicholl's "Pilgrims of the Night," R. Smart's "Praise the Lord, O my soul," and other anthems, all of which were rendered in a style which reflected great credit on those in charge of the service. The rendering of the chorus "Achieved" was perhaps one of the most effective items that have ever been sung at the church. Miss Mabel Calkin sang "With verdure clad" (Haydn), and "I will extol Thee" (Costa), in a style which left nothing to be desired, and Miss May Jones was effective in both her solos, Liddle's "Abide with me" deserving special mention. Mr. Holland gave an excellent rendering of the "Chorister" (Sullivan), and Mr. Percy Prior, the organist and choirmaster, played as an organ solo Lemare's lovely "Pastorale in E." The second part of the programme consisted of Spohr's "God, Thou art great," and the choir were equally successful in their rendering of this. The solos were well taken by Miss Mabel Calkin, Miss Lilian Johnson, Mr. Joseph Holland, and Mr. Geo. Shoebridge, the duet "Children pray," sung by Miss Johnson and Mr. Holland, being especially appreciated. On Sunday, October 5th, a sermon on "Macedonia" was preached to a large congregation, and the choir sang Rossini's "To Thee, great Lord" in an impressive manner. On Sunday, October 11th, and Wednesday, October 14th, the pastor's anniversary services were held, Stainer's duet "Love Divine" being sung by Miss Jones and Mr. Holland, and Mendelssohn's "How lovely are the messengers" by the choir, at the Sunday evening service. Previous to the meeting on Wednesday a short musical programme was given, including songs by Miss Alice Jones and Miss May Jones, organ solos by Messrs. Prior and Raiswell, and a violin solo by Miss Eileen Corry.

WHITLEY BAY.—The Harvest Thanksgiving services were held at the United Methodist Free Church on Sunday, October 4th. The church was tastefully decorated by members of the congregation, who had evidently taken great interest in their work. The pastor, Rev. Bruce W. Rose, occupied the pulpit morning and evening, and delivered appropriate sermons, he also gave a short and instructive address in the afternoon. Jackson's "Te Deum" and an anthem by E. V. Hall, "Praise, O praise our God and King," was given at the morning service. In the afternoon Dr. Garrett's "Harvest Cantata" was well rendered by an augmented choir. At the evening service Miss Beatrice Buckley gave Gounod's "Entreat me not to leave thee," and Cowen's "The Gift of Rest" with exquisite taste. The choir sang effectively the anthems "O sing unto the Lord" (Lloyd), and "Praise the Lord, and call upon His name" (Elvey). Mr. F. Foster (the organist and choirmaster) presided at the organ, and in addition to accompanying all the services played the following voluntaries: Allegretto Griziesco (Tours), Harvest Thanksgiving March (Calkin), Postlude in B flat (J. E. West), Melody in A flat (Guilmant), Grand Chœur in A (Salome).

## London Free Methodist Musical Union.

A VERY creditable rendering of J. Allanson Benson's Cantata "King Hezekiah," was given at Manor Chapel, South Bermondsey, S.E., by a contingent of the London Free Methodist Musical Union, on Monday, October 5th, 1903, under the conductorship of Mr. Fred C. Lelliott; Mr. Sydney Duerr presiding at the organ. The music was highly appreciated by a large audience, the principal solos being excellently rendered by Miss Nash (soprano), Mr. Davies (tenor), and Mr. C. H. Broomhead (bass.).

A further performance of the same work will be given under the same auspices at Paradise Road Church, Clapham, S.W. on Saturday, Nov. 7th.

## New Music.

NOVELLO AND CO., BERNERS STREET, W.

*Andante Cantabile.* From Beethoven's first Symphony in C, arranged for the organ.—This forms No. 69 of G. C. Martin's edition of organ arrangements, W. A. Cruickshank being responsible for this particular arrangement. This well-known and popular movement makes a very good organ solo, and it ought to find many admirers.

*Scenes from Fairy Land.* Pianoforte solo. By Arnold King. Books 1 and 2, 2s. each.—These pieces contain much variety and are very suitable for teaching purposes for young students.

*Funeral March from Grania and Diarmid.* By Edward Elgar. Arranged as pianoforte solo. 2s.—An excellent march of its kind.

*There is a Land of Pure Delight.* Song. By James Smith.—An effective setting of this popular hymn, suitable for a P.S.A. or other musical service.

*Young Cupid, and A Romance.* Two songs. By H. Waldo Warner—Well-written songs, and if well-rendered will be appreciated.

BREITKOPF AND HARTEL, GT. MARLBOROUGH STREET.

*The Damnation of Faust.* By Berlioz.—This English version has been prepared solely in order to furnish a text to which all voice parts can be sung exactly as Berlioz wrote them. An alteration of note values is frequently made to suit a translation, but here, with one exception, the notes are as they were originally written. We can commend this edition to choral societies.

## To Correspondents.

Owing to pressure, several "Echoes" are held over till next month.

OBOE.—(1) We do not know of such a firm. (2) 41, Powis Square, W., is the last address we have.

A. J. B.—The Royal Academy of Music and the Royal College of Music.

VIOLIN.—Augener and Co.

F. M.—It is difficult to advise you without knowing the person. It is a delicate matter to ask a lady to resign her position in the choir, and needs great tact to prevent unpleasantness.

DURHAM.—(1) Yes. (2) Yes. (3) No.

The following are thanked for their communications: J. G. (Bideford), F. J. T. (Scarborough), E. R. (Neath), W. J. (Glasgow), W. T. B. (Luton), J. A. (Peckham), M. R. (Crewe), G. S. (Belfast), E. R. T. (Lewisham).





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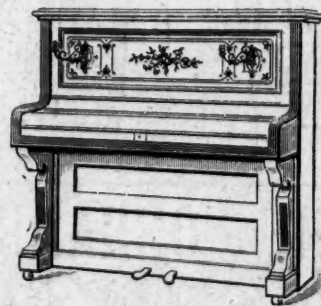
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